JY Koliba ™

JY Koliba is one of the most elegant sans serif families we have ever seen. *Inspired by architecture and hand-lettered posters of the 1940s, Koliba makes a statement that is very 21st century.* **When we first laid eyes on designer Jure Stojan's work in mid-2000, we were hooked.** Fine-tuned with between 2,800 and 3,330 kerning pairs per font, a full Latin glyph complement and TrueType kerning support for Stojan's Slovenian mother tongue, Koliba is set to be one of the foundry's best loved sans serifs.

JY Koliba Ultra Light

JY Koliba Ultra Light Italic

JY Koliba Roman

JY Koliba Italic

JY Koliba Bold

JY Koliba Bold Italic

fonts

Elegant and restrained 123 JY&A Font

Elegant and restrained 123 JY&A Fonts's

Elegant and restrained 123 J

Elegant and restrained 123 JY&

Elegant and restrained 1

Elegant and restrained 123

'KOLIBA initially started as an experiment in naïve lettering and exaggeration,' says its designer, Jure Stojan. 'The design was inspired by various display alphabets, as showcased on book covers designed in the 1940s by Slovenian architects.'

Unlike Eaglefeather, Tekton and ITC Rennie Mackintosh, based on the hand-lettering of Frank Lloyd Wright, Francis Ching and Charles Rennie Mackintosh respectively, Stojan's Koliba brings a taste of southern Europe to the typographic palette. It is also not crafted after any one architect's lettering, but a style which prevailed in the 1940s. Its characteristics were carefully studied by Stojan for development into Koliba.

'The architectural drawing of that time was meticulously precise and well organized, a tendency also reflected in lettering.' The era did not see postmodern forms, rather a stricter adherence to Vitruvius's definitions of modernist architecture.

The lettering has a certain modernism to it, reflecting the moves that had seen the rise of sans serifs in Germany and the evolution of functional and democratic design taking place in Sweden in the early twentieth century. But there is also classicism in Koliba's design.

The German influence on Slovenia is no surprise, not least due to geographical proximity. After the defeat of the Austro-Hungarian empire after World War I, many Slovenian scholars returned from Germany. Architecture benefited from this, with Ivan Vurnik, who had worked under Otto Wagner in Vienna, and Joze Plecnik

forming the architectural department of the University of Ljubljana in 1921.

Plecnik was interested in expressing his architecture with a modernized classical style, which impacted on the university.

This newfound romanticism with Slavic architecture was shared with a move toward functionalism in the between-the-wars' period. Students at the University expecting Plecnik to espouse modernism—and finding that he now favoured classicism—went to the Bauhaus in Weimar and other institutions. August Cernigoj, one of the alumni, is credited with bringing back the modernist, functionalist ideals. Others studied in Vienna under Peter Behrens.

Even after World War II, with the advent of the Socialistic Federal Republic of Yugoslavia, architecture continued with a modernist–functionalist ideal.

Thus, certain letters show a tension between (neo-)modernism and fussier, classical detailing: witness the *g* in both roman and italic, one of the most difficult glyphs to create and in Koliba's case, one of the most joyful to contemplate.

Like many with an appreciation of the typographic form, Slovenian architects eschewed the lettering of commercially available stencils and developed their own typefaces.

'The letters were geometrically constructed in two weights; today we would call them Thin and Bold,' says Stojan.

'The thin letters were mostly used in titling, whereas the more complicated bolder forms signified sections in construction plans.'

Even today, two weights can be seen in plans where hand-lettering has been used. Expectedly, the styles are personal to their scribes.

As with graphic and fashion design, 1940s Slovenian architecture could be seen—at least from the viewpoint of a writer in the 2000s—as an adaptation of a *Zeitgeist*, or the mood of the times. It is something that cannot be readily said today, when tastes have become more evidently pluralistic, even though countries in the developed world are growing closer technologically.

fonts

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ
abcdefghijklmnopqrstuvwxyzßfiflæœ
1234567890 ('!$£€¥&%?.,:;')

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ
abcdefghijklmnopqrstuvwxyzßfiflæœ
1234567890 ('!$£€¥&%?.,:;')

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ
abcdefghijklmnopqrstuvwxyzßfiflæœ
1234567890 ('!$£€¥&%?.,:;')

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ
abcdefghijklmnopqrstuvwxyzßfiflæœ
1234567890 ('!$£€¥&%?.,:;')

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ
abcdefghijklmnopqrstuvwxyzßfiflæœ
1234567890 ('!$£€¥&%?.,:;')

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ
abcdefghijklmnopqrstuvwxyzßfiflæœ
1234567890 ('!$£€¥&%?.,:;')

Left: **Geometry and ellipses are seen best in the letter *g*, shown at left. The letters also have a certain classical quality about them that does not reflect strict modernism.** Below: **Ingeniously, numerals for the roman are lining, while the italics are oldstyle.**

g *g*

456 *7890*

Koliba: *other weights & settings*

From these pages, it's clear that JY Koliba is incredibly well suited to text *and* display work. JY Koliba Ultra Light is an excellent titling font when an artistic, gentler look is demanded. *When italicized, another feel arises: personal, script-like and free from the obliqueness plagueing sans serifs such as Linotype's Neue Helvetica 26.*

The bolds are legible, thanks to clever features such as ink traps in letters such as the M and N. Though they are part of the book designs, too, they are more greatly needed when designers tackle heavier weights to maintain maximum legibility.

JY Koliba Bold Italic, meanwhile, has a very contemporary look. The body means it maintains substance even at lower resolutions and works well on screen. Despite the hand-lettering origins, it works well as a headlining typeface. With the extended Latin support, JY Koliba is flexible in more ways than one.

Would it then be fair to place a postmodern label on Koliba, with the reference to classicism, particularly in the italic, and its intent for twenty-first-century computer usage? Its varying angles, one for uppercase and a second for lowercase, are reminiscent of the model serif italic forms of centuries past.[1] The tag may not be unwarranted.

If it were not for postmodernism we might not have Koliba, a typeface family that does not really separate past and present, instead treating all moments of time as relevant in a modern typographic dialogue.

Therefore, Stojan rightly insists that Koliba is not a revival. The letters are simply 'constructed in the manner of the '40s, using architectural templates featuring ellipses.' This is particularly evident in that distinctive letter, *g*, in both roman and italic, in *p* and *q*, and equally so in all the numerals. The straight-edge characters show a rigid design: *A, K, M, N, V, W* and *Y* have a strict,

unbending feel to them.

The designs were completed on computer by both Stojan in Slovenia and JY&A staff, including founder Jack Yan, in New Zealand.

With type design moving into a more personal and "crafted" realm in the 2000s after a decade of chaos, Koliba is very much a creation of, by and for its time. It is regimented and structured technically yet retains a friendly, warm, personal feel.

The relatively wide body of the book and bold weights suggest excellent use for text. Koliba Ultra Light, reflecting the titling typeface made by an architect's pen, is narrower and true to hand-lettering habits (the larger the letter, the narrower it is, and the thinner the strokes proportionally).

The typefaces will find favour with designers who seek a warm yet disciplined style. Koliba will sell internationally through JY&A Fonts' network of distributors, on- and offline.

Notes

1. Koliba Italic shares this trait with JY&A Fonts' Décennie Express Italic, which was adapted from a serif design. *CAP*, vol. 4, no. 3, winter 2000. Garamond-based Claude Sans Italic, in a competitor's range, also has this feature.

For ordering, see **http://jyanet.com/fonts/** for online and offline retailers.

Technical notes

JURE STOJAN is one of the most talented designers I have seen. When we first received Koliba as data, we saw fonts with a strong foundation. The design needed practically no technical changes.

What lay ahead for us were kerning, adding the remaining composite characters and hinting. This took place slowly between projects but by the end of 2000, the family was complete.

Koliba supports codepages 1252, 1250, 1254 and for the Macintosh,

which makes them more flexible and internationally appealing.

We had difficulties adding Slovenian kerning, accomplished using a mixture of Fontographer 3·5 and 4·1, manually editing AFM files, and re-importing the edits into the programs. (Without the jargon: the programs couldn't readily handle making the extra kerning pairs, which control the adjustment of space between two characters. We typed in the adjustment values by hand.)

The majority of pairs were made with other European languages in mind.

Koliba's style could only have come from southern Europe: Stojan has made it humanistic, stylish yet structured, with a Mediterranean flair.

Koliba makes a unique statement, as a display or text typeface. In the 2000s, when being distinctive is a strong necessity for our clientèle, Koliba is a perfect solution.

Jack Yan

In 1997, JY&A Fonts launched Décennie to commemorate its 10th anniversary. In 1999, it released Décennie Express, the sans serif subfamily.

gg
gg

Elegant yet restrained 12345
Elegant yet restrained 12345

Above Décennie Italic *(top)* compared with Décennie Titling Italic. The newer typeface is finer, while the numerals have a different design.

n

QRffgpqz ?&£€
QRffgpqz ?&£€

Above The most greatly changed characters. The fussiness of the original has been dropped in favour of a more classical look.

In 2000, from JY&A,

Finally, three years after the original drawings for Décennie comes JY Décennie Titling Italic.

The original JY Décennie Roman was released as a surprise addition to the original family at the beginning of 1998. It was not released with an Italic complement because designer Jack Yan was then unsure what direction the style would take.

Fast forward to 2000. Yan is asked to trial Fontographer 4·1 for Windows for Desktop magazine. What better way to give the program a full shake-down than by finishing the family over a weekend?

It wasn't going to be easy. Décennie Titling Italic did not exist as drawings, so Yan made the decision to base the design on the original text italic. Modifications were made completely in Macromedia Fontographer 4·1 for Windows, a program new to Yan who had predominantly worked with 3·5 and 4·1 for Macintosh.

The first order of business were the capitals. Italic capitals, for Yan, form the dullest part of any job but because of their intended similarity to the original Décennie, Day 1 was spent editing *A* through *M*. With the stems and serifs sorted, work proceeded quickly on Day 2. The rest of the caps were finished and the lowercase approached.

As with Décennie Titling Roman, the lowercase would be modified greatly. The original family was created for newspaper usage, and Yan accommodated for this by designing ink traps and a greater x-height, unnecessary in a headline design.

He approached the letters in order. There were significant changes to the terminals and lead serifs, not to mention the contrast of each glyph. The *ff*, *g*, *p*, *q* and *z* were changed most—although one should not underestimate the effort required in taking a text face to a display size. Contrast and proportions change, so no glyph could be left untouched.

An alternative *k* was also produced and can be found inside the extended

TrueType font. Other glyphs that were changed drastically with less reliance on the original included *?*, *&* and *£*.

Without the benefit of drawings, adjustments in weight had to be done on-screen. Fontographer 4·1 was well suited to on-screen editing, with the precision and screen display in Windows 98 superior to that of the same program for Macintosh running System 8·6, according to the designer. This was important for the larger sizes at which Décennie Titling Italic would be used, where blemishes could not be hidden.

The numerals were next. Some numbers had to be drawn on-screen (*0*, *1*, *2*). All numerals are lining and were automatically spaced by Fontographer.

On Day 3, the rest of the characters (including currency symbols and composites) were done, finishing at 6 P.M. A nearly full complement of Turkish and eastern European glyphs was included for the newer versions of TrueType. Because Yan could not generate the Windows PostScript Type 1 version with the same family name as the original JY Décennie Titling (amongst other limitations, including encoding differences are highlighted in the *Desktop* article), this version had to be finished in Fontographer 3·5.

Kerning pairs, which took longer, were made separately and are included in the final release.

The result is a classical serif italic with clear roots to the original but a style of its own. It is finer, softer, rounder and a perfect complement to the roman.

JY Décennie Titling Italic is now available for US$39 and a new JY Décennie 3 package featuring Titling Italic is available with no price increase.

an unexpected arrival

The JY&A Fonts *range.*

JY Ætna
Roman LF/OSF
Italic LF/OSF
Medium LF/OSF
Medium Italic LF/OSF
Bold LF/OSF
Bold Italic LF/OSF
Roman scosf
Medium scosf
a ctffisste'm R Roman Alternatives
a ctfrsste'm n Italic Alternatives
¹²³⁄₄₅₆789¹²³ Roman Fractions
ʳoman ᵉxpert

JY COMIC PRO

JY Décennie
Roman LF/OSF
Italic LF/OSF
Bold LF/OSF
Bold Italic LF/OSF
Roman scosf
ʳoman ᵉxpert
ⁱtalic ᵉxpert

JY Décennie Titling
Roman
Italic

JY Décennie Express
Roman LF/OSF
Italic LF/OSF
Bold LF/OSF
Bold Italic LF/OSF
Heavy LF/OSF
Heavy Italic LF/OSF
Roman scosf

JY Integrity
Roman LF/OSF
Italic LF/OSF
Medium LF/OSF
Medium Italic LF/OSF
Bold LF/OSF
Bold Italic LF/OSF
a ctftgigrh fkPrstt tyR Roman Alts
a cte ftgigrfkm n stz Italic Alts
¹²³⁄₄₅₆789¹²³ Roman Fractions
Roman scosf

JY Koliba
Ultra Light
Ultra Light Italic
Roman
Italic
Bold
Bold Italic

JY Pinnacle
Roman LF/OSF
Italic LF/OSF
Bold LF/OSF
Bold Italic LF/OSF
Roman scosf
a cte fth fk1lst Roman Alts
a cte ftfk1lspThst Italic Alts
IAⒸttrⒸHⓗeQR
Cap and Small Cap Alternatives

JY Rebeca
Roman LF/OSF
Italic LF/OSF
Demi OSF
Demi Italic OSF
Bold OSF
Bold Italic OSF
Roman scosf

JY Tranquility
Roman LF/OSF
Italic LF/OSF
Demi LF/OSF
Demi Italic LF/OSF
Bold LF/OSF
Bold Italic LF/OSF
Roman scosf
¹²³⁄₄₅₆789123 Roman Fractions
¹²³⁄₄₅₆789123 Italic Fractions

Yan Series 333 JY
Roman LF/OSF
Italic LF/OSF
Bold LF/OSF
Bold Italic LF/OSF
Black LF/OSF
Black Italic LF/OSF
Roman scosf
Bold scosf
a ctffjkstst y Italic Alternatives

Samples shown at 14/16·8 pt. All fonts available in PostScript Type 1 and TrueType, for both Windows and Macintosh platforms. For the latest info and online purchasing, visit http://jyanet.com/fonts/.